

# THE MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



VOL. II., No. 10.]

SATURDAY, MARCH 7, 1857.

[PRICE 3D.

## Musical Announcements.

### THEATRE ROYAL, DRURY LANE.— GIGANTIC CONCERT FOR THE PEOPLE.

For this occasion only.

MR. HOWARD GLOVER'S GRAND ANNUAL CONCERT will take place at Drury-lane Theatre, on Wednesday morning, March 18th. Doors open at 1, commence at half-past 1 o'clock.

The above hour has been chosen in conformity with the various railway time-bills, and with a view to accommodating those parties who may reside at some short distance from town, or in the remote suburban districts; and it is confidently hoped that the following unprecedentedly LOW PRICES may suit the means of all classes:

Private Boxes, from 10s. 6d.; Dress Boxes, 2s. 6d.; Stalls, 3s.; First Circle, 2s.; Pit and Upper Boxes, 1s. 6d.; First Gallery, 1s.; Second Gallery, 6d.; Children and Schools half-price to Dress Boxes only.

The following eminent artistes are already engaged:—

SOPRANI.—Madame Rudersdorf and Madame Cadarori; Madame Enderssohn, Madame Weiss, Miss Louise Vining, Mrs. Henri Drayton, Miss Stabach, Miss Brougham, Miss Julia Bleadon, and Madame Anna Thillon.

CONTRALTI.—Miss Dolby, Miss E. Brougham, and Miss Palmer.

MALE VOCALISTS.—Signor Belletti, and Mr. Henri Drayton, Signor F. Lablache, Mr. David Miranda, and Mr. W. H. Weiss.

SOLO INSTRUMENTALISTS.—Pianoforte, Missabella Goddard, Mr. Benedict, Mr. Lindsay Sloper, and M. Alexandre Billet. Violin, Herr Ernst (his first appearance this season), M. Sainton, and Herr Molique (his first appearance this season).

The band will be numerous, and include many of our most celebrated performers.

Conductors and Accompanists, Mr. W. M. Balfe, Herr Anscheuz, Mr. Howard Glover, and Dr. Henry Wynde.

Further particulars will be duly announced.

### SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor, Mr. COSTA.—Friday next, March the 13th, HAYDN'S CREATION.

Vocalists.—Madame Rudersdorf, Mr. Lockey, and Signor Belletti. With orchestra of 700 performers. Tickets, 3s.; Reserved Seats, 5s.; and Stalls, 10s. 6d. each, at the Society's Offices, 8, in Exeter Hall.

### LONDON HARMONIC UNION, SUSSEX HALL, LEADENHALL-STREET.

Conductor . . . MR. TURNER, HAYDN'S CREATION, with full orchestral accompaniment, will be performed on Tuesday, March 17th.

Principal Vocalists.—Miss A. Cox, Miss Pownall, Mr. R. Hall, and Mr. Buckland. Doors open at 7; commence at 7.30. Tickets, 1s.; Reserved Seats, 2s.; to be obtained at the Hall.

### ST. GEORGE'S CATHEDRAL, Southwark.—NEXT SUNDAY, the 9th instant, Rossini's STABAT MATER will be sung, with full Orchestral accompaniment, after the Vespers, which commence at 6.30.

### ST. MARTIN'S HALL.

A PERFORMANCE on the NEW ORGAN. This Evening, at 8 o'clock. Organist, Mr. E. T. CHIPP. Area, 6d.; Galleries, 1s.; Reserved Seats, 5s. 6d.

### NEW PHILHARMONIC SOCIETY,

Hanover-square Rooms.—The Subscribers are respectfully informed that the FIRST CONCERT of the season will take place on Wednesday evening, April 1, when will be performed some of the great works of Mozart and Beethoven, and, for the first time in public, an interesting and but little known work of the first-mentioned composer. The subscription will be for three concerts in the Hanover-square Rooms:—Subscription tickets for reserved seats, 2s.; professional subscription, also reserved, and subscription for unreserved seats, 1s. Conductor—Dr. WYLDE. It is intended to give the remaining concerts of the season in the New St. James's Hall, which is now being erected between Regent-street and Piccadilly, and which the Society has taken for five years from June next, for the purpose of giving its concerts there in future regularly each season. The dates of the concerts are—Wednesday evening, April 1; Wednesday evening, May 6; Wednesday evening, June 3. Subscribers are requested to apply for their tickets at Messrs. Cramer and Co.'s, 201, Regent-street; and Messrs. Keith, Prowse, and Co.'s, Cheapside.

WM. GRAEFF NICHOLLS, Hon. Sec.  
33, Argyle-street, Regent-street, W.

### CRYSTAL PALACE.—SATURDAY

WINTER CONCERTS.—The Seventeenth Concert will take place THIS DAY (March 7th). Vocalists.—Miss MESSENT and Mr. GEORGE PERREN.

Programme.—Sinfonia Pastorale. No. 6, Beethoven. Overtures—Struensee, Meyerbeer; and Marco Spada, Auber. Grand Fantasia for Pianoforte, Moscheles, Mr. J. F. Goodban, Violin, solo, Mr. Van Heddeghem. Songs and Duett, Miss Messent and Mr. G. Perren.

Conductor, Mr. MANNS.

The Concert will commence at half-past 2 o'clock. Admission, 2s. 6d. Children, 1s.

### CRYSTAL PALACE.—Organ Performances.—MR. J. HALLETT SHEPPARD will perform on Bevington's Organ To-day, and on Saturday next, at half-past 4. Also on Wednesday, at half-past 2.

To ORGANISTS.—WANTED, by a Professor, in the country, as Assistant, a good ORGANIST and CHOIRMASTER. He will have to undertake three services on Sundays, and two on Saints' days. He must also be fully qualified to assist in teaching the piano and singing. Salary from £80 to £100 per annum. Letters, stating qualifications, age, &c., to be addressed to P. M., 19, Hawley-road, Kentish-town.

ORGANIST Wanted, for St. Andrew's Church, Wells-street, London. The duties required are to officiate at the two daily, and three Sunday services, to instruct the choristers in music one hour daily, and to practice the whole choir once a week. None need apply who have not had a thoroughly practical cathedral education. Stipend, £100 per annum. Letters, stating references, to be addressed to the Rev. C. A. Wickes, 46, Berners-street, Oxford-street, London.

ORGANIST WANTED, for the Parish Church of Great Berkhamsted. Salary £25 with an allowance of £5 for tuning. The organist will be required to superintend the practice of the choir. Applications, with testimonials, to be sent free to the Rector, on or before March 10. It is considered that a competent teacher of music might find full employment for extra time in the town and neighbourhood.

### BUSINESS TO BE SOLD.

A Gentleman fully qualified to teach Vocal and Instrumental Music may obtain a highly respectable practice, varying from £100 to £150 per annum, (which has been in the family for the last twenty years), for £100; half required in hand. Address, Musicus, Skibbereen, County Cork, Ireland.

ENGLISH BALLADS.—MR. C. BLAND begs to acquaint his friends and the public that he gives INSTRUCTION in the above style of SINGING, on the most approved system, daily, from Ten o'clock in the morning until Six in the evening, at his residence, 84, Newman-street, Oxford-street.

### MR. VAN PRAAG,

having recently returned from the Continent, begs to tender his thanks to the ladies and gentlemen of the Musical Profession for the kind encouragement of past Seasons, and at the same time to inform them that he continues the arrangement of Concerts, Matinées, Soirées, and Balls, as well as the superintendence of Bands, Choruses, &c., &c.

Communications addressed to him at Mr. Brettell's Printing-office, 25, Rupert-street, Haymarket, W., will be duly attended to.

MR. FRANK BODDA begs to inform his pupils that he is IN TOWN for the season. No. 2, Nottingham-terrace, York-gate, Regent's-pk.

MR. H. DEVAL, R.A.M., and Member of the Conservatoire Royale, Bruxelles, Tenor Vocalist, 24, Jarratt-street, Hull, Yorkshire.

MISS ELLEN LYON, Soprano, 26, Charles-street, Cavendish-square, W.

HERR LIDEL, VIOLONCELLIST, begs to announce that he has Returned to London. Address 24, Upper George-street, Bryanstone-square.

### MADAME ENDERSOHN.

Letters to be addressed to No. 75, Harley-street, Cavendish-square.

MR. LAMBERT, Bassoonist, Pupil of Mr. Henry Phillips, 51, Union-terrace, York.

### HERR C. OBERTHUR,

Harpist to H.R.H. the Duchess of Nassau, begs to inform his friends and pupils that he has returned from Ireland to resume his professional engagements in London. Letters to be directed to 14, Cottage-road, Westbourne-park-terrace, W.

MISS E. STEELE, Vocalist, begs all letters respecting engagements or pupils may be addressed to her new residence, 20, Alfred-terrace, Queen's-road, Bayswater.

MISS ELIZA HUGHES, Soprano, 111, Great Russell-street, Bloomsbury.

### PRIZE for MUSIC.

Ten Guineas offered for the BEST MELODY or a BALLAD. Apply, with addressed envelope for circular of conditions, to the Editor of the "Corner Cupboard," 65, Paternoster-row, B.C.

## NOTICES, &amp;c.

Post Office Orders should be made payable to JOHN SMITH, Strand Office and addressed No. 11, Crane-court, Fleet-street, London.  
All remittances should be addressed to the publisher.  
Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.  
M.B.—It will probably be two or three weeks before the compositions can be noticed. The earliest possible attention shall be paid.

## THE MUSICAL GAZETTE

SATURDAY, MARCH 7, 1857.

In the *Leeds Intelligencer* for Feb. 21st appeared a letter from the correspondent of the *Manchester Courier*, in reply to certain observations contained in Dr. WESLEY'S communication, and as we reprinted the former a few weeks ago, it is but fair that we should reproduce the other to-day, which we do the more readily as it contains a great amount of excellent reasoning.

On the subject of the manual compass the Manchester correspondent is undoubtedly correct, for, inasmuch as HARRIS and SMITH, the two most important builders immediately following the Restoration, were both educated in countries where no greater range than CC existed, it is assuming too much that, on arriving in England, they commenced working so entirely counter to their own predilections and experience as at once to take to the GG compass. Indeed, this view of the case is negatived by the fact that the organ made by the last-named builder for St. Margaret's Church, Westminster, and at which he himself was destined, and did for many years preside, had CC manuals. Moreover, others at Wigan, and St. Martin's, Ludgate-hill, by the same builder, were of the same compass; while among HARRIS's instruments, made to a like range, were those placed by him in St. James's, Piccadilly, Lambeth Church, and St. John's, Clerkenwell. It is easy to conceive that, on account of all such instruments being denuded of manual doubles and pedal organs, their builders might have been willing enough to introduce deeper tones than CC anywhere rather than nowhere, and hence have agreed to a GG or any other kind of organ that people chose to propose and pay for; but to urge that any such low sounds shall be retained in their wrong places now, seeing that nearly all the organ talent of England has learned to appreciate and ask for them in their right, seems to us to be a serious step in a questionable direction. But assuming for the nonce that the GG compass really preceded the CC, and not the reverse, even this does not improve the position of the advocates of the GG compass; for inasmuch as at least three-fourths of the organs made by HARRIS and SMITH were either "short octaves" or CC, this would argue the immediate and almost total abandonment of the longer scale in favour of a shorter, and would only be so much more weight in the scale of those who favour the European compass.

One word in regard to the temperament question. It is manifestly illogical to affect to suffer pain from the slightly sharpened thirds of the equal temperament, and yet to tolerate the still more exaggerated intervals,—a flat C, B, D sharp, F sharp, A sharp, &c.—of the un-equal. To object to "less" yet wink at "more," is to strain at a gnat and swallow a camel; and the unequal temperament advocates really must rid themselves of this egregious anomaly which clings to them, or remain content with the consequences. The intervals we have adduced are unavoidable when playing even the seventeenth century music, and are still less so in the performance of that of the nineteenth; and if they really are not disagreeable to unequal temperament ears, the equal temperament thirds cannot be.

Beside this, the fact ought not to be overlooked that what is by some so much admired in the unequal temperament, produces by no means so pleasing an effect to others. For instance, the really pure thirds of some of the keys of the former system, on which some still delight to dwell and expatiate, appear tame and drowsy, and unsuggestive of motion to ears accustomed to equal temperament; while the distorted thirds, rendered doubly atrocious by the contrast, produce a sensation—as a continental visitor once observed to us—"like somebody pulling one's hair." With this unsatisfactory state of things Bach was well acquainted, and proceeded to rectify them accordingly; and who will have the hardihood to declare that on this account, that wonderful man did not so much as even possess "an accurate ear?"



Her Majesty and Prince Albert, with the Prince of Wales, the Princess Royal, and the Princess Alice, honoured the Adelphi Theatre with their presence yesterday week. The royal suite consisted of Lady Churchill, Lord de Tabley, Lord George Lennox, Major-General the Hon. C. Grey, and Lieutenant-Colonel Ponsonby.

The following music has been performed at the Palace during the week.

By Her Majesty's private band:—

Overture, <i>The Pass of Killiecrankie</i>	F. B. Jewson.
Andante and Rondo	Hummel.
March of the Huns	W. G. Cusins.
Fantasia, "Russian Melodies"	W. Hardy.
Overture, <i>Concert à la Cour</i>	Auber.
Quartette in canon, <i>Fidelio</i>	Beethoven.
Selection, <i>Robert le Diable</i>	Meyerbeer.
Finale, <i>Zampa</i>	Herold.
Overture, <i>Nerone</i>	Reissiger.
Fantasie, Violin, M. E. Remenyi, <i>Otello</i>	Ernst.
Solo and Duetto, <i>Rigoletto</i>	Verdi.
Signal Galop	Lieder.

By the band of the Grenadier Guards:—

Selection, <i>Don Giovanni</i>	Mozart.
Waltz, "Frühlingsgras"	Wittmann.
Fantasia, <i>Il Trovatore</i>	Verdi.
March of the Sardinian Rifles	

By the band of the 1st Life Guards:—

March and Chorus	Wagner.
Overture, <i>Guillaume Tell</i>	Rossini.
Grand Selection, <i>Der Freischütz</i>	Weber.
Quadrille, "Sophia Catharina"	Gung'l.

By the band of the 2nd Life Guards:—

Overture	Berlioz.
Selection, <i>Giraldo</i>	Adam.
Waltz, "Apollo"	Strauss.
Fantasia, <i>Le Cheval de Bronze</i>	Auber.
Polka Mazurka	Zikoff.

## Metropolitan.

## SACRED HARMONIC SOCIETY.

Yesterday week Mr. Costa's *Eli* was repeated at Exeter Hall before a crowded audience. The principal singers were Madame Rudersdorf, Miss Dolby, Mr. Sims Reeves, Mr. Montem Smith, Mr. Thomas, and Signor Belletti—and a better cast could scarcely have been provided. Considerable anxiety existed as to the probability of Mr. Sims Reeves's appearance, but the great tenor made his bow precisely at half-past seven, and was received with marked applause, congratulatory on his recovery from an indisposition which, though slight, had prevented him from fulfilling a few engagements of importance. The majority of the audience appeared to be acquainted with his secession from public life for the previous ten or twelve days, and were disposed to act reasonably for once by not pressing the repetition of the "war" song, the most trying in the oratorio; but there was a sufficient proportion of the assembly ready to insist upon an encore. These were, however, overpowered by the reasonables, and Mr. Reeves was spared an amount of exertion which would again have impaired the vocal organ.

Independently of the personal convenience of the singer being disregarded, or his physical powers overtaxed, we must raise our voice alike against applause and encore during the performance of coherent sacred works. Hear the *Morning Chronicle* on the subject :—

"While we were far from dissenting from the frequent and enthusiastic applause with which the efforts of the several *artistes* were received, we must protest, on the ground of good faith, against any such mode of expressing approbation as entirely out of place on such an occasion. The society have very properly issued a notice requesting the audience, 'in consideration of the sacred nature of the performance, to allow it to proceed without interruption from applause or encores.' It is to be regretted that this judicious suggestion is not habitually respected, for there is a jarring incongruity between the impressive solemnity of the oratorio, and clapping of hands, the stamping of feet, the cries of encore. On this occasion, however, the encore was in no instance complied with, the majority of the audience not only abstaining from joining in the demand, but emphatically discouraging the indecorum of applause from first to last. Still the clapping and shouting party, though in a clear minority, were more numerous than we could desire for the credit of the London public.

"We trust that this practice will die away, and that however great may be the beauties of the oratorio, or the excellences of the singers, audiences at performances of this character will refrain from declaring their approbation in a manner proper enough at a theatre or in a concert-room, but wholly unsuited to this occasion."

Hear! Hear! The applause in some cases becomes an intolerable nuisance. For instance, at the close of the very beautiful quartett in *Eli*, "Hear them, Lord, in the day of trouble," which is unaccompanied, the organ enters, and the soft strain of interlude introduced with such happy effect by the composer would, we have no doubt, sound delightful, but that the applause renders it totally inaudible. We observed with regret on Friday night that the vocalists, Madame Rudersdorff, Miss Dolby, Mr. Sims Reeves, and Signor Belletti, sat down at the conclusion of the quartett. Had they remained standing, heedless of plaudits, until the conclusion of the symphony, it would have been no more than was due to Mr. Costa as composer, and Mr. Brownsmit as organist; while the audience must have taken the hint, and have inwardly promised never more to disturb dulcet music instrumental, simply because a strain of music vocal has just ravished their ears. The *Chronicle* is in error respecting the encore. This quartett was repeated, and tolerably violent efforts were made to procure the repetition of one or two other pieces.

All the *soli* parts were most artistically given. Signor Belletti is scarcely heavy enough for the part of *Eli*, but he sang throughout with great skill. He betrayed a little falseness of intonation at first, which was soon remedied. Mr. Thomas sang very smoothly and carefully.

The chorus were, for the most part, better than usual, at least, as far as the overpowering amount of band and organ would allow us to judge. The gentlemen require reminding that the *z* may be sounded in the word "the" before "Israelite" (war chorus) with advantage. Every time we have heard *Eli* performed in London, we have heard Mr. Sims Reeves in the course of his martial appeal distinctly enunciating "War against the Israelite," the chorus persisting in pronouncing the definite article in their response in this fashion ;—"War against *the* Israelite." Perhaps in future they will be kind enough to make the *z* audible.

Mr. Costa has generally relaxed the *tempo* of the march where the trombones are employed *staccato*; he now preserves the original speed throughout. The chorus in which the *coda* of the march is introduced is certainly magnificent: it is one of the finest notions in the oratorio.

*The Creation* is to be performed on Friday next.

#### ROYAL GENERAL THEATRICAL FUND.

The general annual meeting of the members of the Royal General Theatrical Fund was held in the saloon of the Lyceum Theatre on Wednesday week, for the transaction of the business of the association. Mr. J. B. Buckstone (lessee of the Theatre Royal, Haymarket) presided. A large body of the members of the theatrical profession were present.

The balance-sheet for the year, read by Mr. Cullenford, the secretary, showed a balance in favour of the association of £509 1s. 2½d. The gross balance in hand on the 20th of February, 1856, was £8,742 17s. 8d.; to this was added, on the 25th of February, 1857, £502 1s. 2½d.; accounts of the reserve fund, £253 14s. 10½d.; making a total fund in favour of the association of £9,505 13s. 9d. Last year the number of members was 149. Since then they had lost one by death, and one had withdrawn, but ten new members had joined during the year. Their present number was 158 subscribing members.

The Chairman congratulated the members on the state of their funds, and their excellent and improving position.

Mr. Braid, Mr. H. Lewis, Mr. T. H. Lacy, Mr. Cullenford, Mr. Home, and Mr. Addison were re-elected directors of the fund; and Mr. Clarke was elected in the place of Mr. E. F. Saville, who was ineligible for re-election, having left London.

The next subject brought forward was a recommendation from the committee that, in consequence of the extra duties cast upon the secretary, his salary should be advanced from £40 to £80 per annum.

Mr. H. Lewis supported the motion, and said that Mr. Cullenford had for a period of six years performed all the duties of secretary gratuitously.

The Chairman said that Mr. W. Bennett, of Drury-lane Theatre, whose duties were by no means so onerous as those of their secretary, received £100 a-year for his services.

The motion (in the absence of Mr. Cullenford) was put and carried unanimously, and on the entrance of Mr. Cullenford

The Chairman said he had great pleasure in stating that the recommendation of the committee of the 13th of January had been confirmed unanimously by that meeting, and the gentlemen present felt perfectly satisfied with his conduct, believing that the advance now made would be a saving instead of an increase to the fund. The meeting had expressed many favourable opinions of him, and he hoped he might long continue in his office.

Mr. Cullenford had to thank them not only on that but many other occasions for their kindness, and could only say that as he was approaching sixty years of age, he could claim their annuity; but, as he possessed health and strength, he hoped to serve them for some years to come. He would endeavour to deserve their confidence and esteem, for without that he should not like to hold office at all.

Mr. Worrall (of the Theatre Royal, Drury-lane) proposed the thanks of the meeting to Mr. Arnold for the use of the room for their meetings; to Mr. Charles Dillon for the use of the saloon of the theatre; to the honorary physician, and to the honorary solicitor. The motion was put and carried.

Some conversation having ensued as to the claims of Mrs. Henry Vining on the fund, and the place for holding the future annual dinner, thanks were voted to Mr. J. B. Buckstone for presiding, and that gentleman, in reply, congratulated them on the condition of the fund. If it was sinking he would stick to the ship, but as it was going gallantly over the wave, he would never desert his post at the helm. The meeting then separated.

#### MR. HENRY LESLIE'S CHOIR.

A large, fashionable, and critical audience assembled at the Hanover-square Rooms on Thursday evening, on the occasion of the second concert of this choir, which is rapidly progressing towards large celebrity. Amongst the audience we observed M. Benedict, M. Jullien, and many well-known composers and established musicians, who had come of their own accord (none of your free tickets) to hear this carefully trained party.

Mr. Leslie's arrangement of "Rule Britannia" formed a spirited overture to an excellent selection of music. The students' serenade from Benedict's opera of *The Gipsy's Warning*, and Mr. Leslie's boat song, "Hail to the chief," were encored. Then came Mr. Waley's elegant song "Sing on, ye little birds," given by Mrs. Weiss with Mr. Pollock's oboe accompaniment. The vocal music was now relieved by "Angelina," who played Beethoven's well-known Andante in F most correctly, yet with a lack of that depth of feeling and refinement of phrasing which Beethoven's music so imperatively demands. Later in the evening the young lady played two "songs without words" from a set of her own composition; the latter—a "volkslied"—differs from Mendelssohn's in A minor (4th book) in having a *refrain* in triple

[MARCH 7, 1857.]

time; neither appeared to produce much effect. Mendelssohn's "lieder" are really so seldom heard (well played) that it would have been well had Miss Levy introduced two or three, instead of playing what must be considered as mere imitations.

Wilby's madrigal "Sweet honey-sucking bees" did not receive the faultless treatment at the hands of the choir which previous well-doings had led us to expect. Some of the intervals — it is a difficult madrigal, we allow — were nervously taken, and decision in *tempo* was once or twice at a discount. Pearsall's madrigal, "I saw lovely Phillis," was repeated. The first part concluded with Mendelssohn's hymn, "Hear my prayer" — the soprano solo sung with much expression, though with scarcely sufficient chasteness, by Mrs. Weiss, and the organ accompaniment played with exceeding taste and finish by Mr. Foster. With the conductor's reading of this composition we find fault: the first and last movements were taken at too great a speed, the last especially. With the organist and organ we were highly delighted. The instrument is exquisitely voiced, and appears to be exactly adapted for its arena. In the second part, it was employed in Gounod's "Meditation" on Bach's prelude in C sharp, from the *Clavier bien tempéré* (the violin by Mr. Pawle, and the pianoforte by Mr. Waley), and in the accompaniment to Mozart's "Ave verum." The latter was enthusiastically applauded: the singing was good, and the concluding symphony most impressive: it produced its impression too upon the audience; not a whisper or rustle could be heard while those few bars of pure simple harmony pealed softly forth from the entrancing instrument.

A part song, "The Curfew," composed for the choir by Walter Macfarren, a very beautiful and fanciful setting of Longfellow's words, was one of the most noticeable features of the second part. It was sung to perfection, and added to the list of encores. Netherclift's madrigal, "Ye happy shepherd swains," and the part songs, "The Chapel" (Kreutzer), and "The Tar's Song" (Hatton), were, if we recollect right, repeated. The only remaining piece calling for notice was the fragment that Hector Berlioz brought from the St. Petersburgh Imperial Chapel, a "Chant des Chérubins," by Bortniasky, and which he produced during the first season of the New Philharmonic Society. When Berlioz conducted this lovely strain, there was a remarkable effect produced by a sudden *crescendo* almost immediately after the commencement, which we missed on Thursday night. Possibly this is not indicated in the score, and the gifted and fantastic Frenchman may have conducted it according to the style in which he heard it sung in the Russian capital, and which he described as producing a great impression upon him. The performance of it on this occasion was, nevertheless, admirable, especially the repetition of the opening phrase on the words "Cantemus mandorum dominum."

Morley's short and pert madrigal, "Now is the month of Maying," was a sprightly *finale* to a most delightful concert. Next time we'll have the "Waits" for a wind-up.

Three subscription concerts are announced, to commence in May.

#### CRYSTAL PALACE.

Miss Messent made her first appearance at the Crystal Palace on Saturday last, and was exceedingly successful in the large area of the new concert-room. In Donizetti's very pretty cavatina, "Se crudele," she was warmly applauded, and received encores for her expressive singing in Bishop's "Tell me my heart" and the Scotch ballad "Jock o' Hazeldean." Herr Politzer played a violin solo by De Beriot with much finish, and M. Papé a brilliant solo on the clarinet. The orchestral programme comprised Mozart's "Jupiter" symphony, Cherubini's overture *Les Abencerrages*, Mendelssohn's to *Walpurgis Nacht*, and Mr. Waley's Marche des Guides, all of which were spiritedly played under the direction of Herr Manns.

**CANADIAN PRODUCTS.** — The parliament of Canada voted last session a sum of £2,000 for procuring proper exhibition at the Crystal Palace of the products, both raw and manufactured, of that country, together with models of almost all the important public works there. A large space has been allocated for this purpose by the directors of the Crystal Palace Company, and in a short time an exhibition, exceeding in extent and interest that displayed by Canada at the "Exposition Universelle" of 1855, will be completed. A sum of about £500 a-year will be expended in maintaining and adding to the collection.

The following is the return of admissions for six days, from February 27 to March 4:

		Admission on Payment.	Season Tickets.	Total.
Friday	Feb. 27	..	649	918
Saturday	" 28 (2s. 6d.)	..	775	3,106
Monday	March 2	..	739	237
Tuesday	" 3	..	809	1,079
Wednesday	" 4	..	979	1,347
Thursday	" 5	..	1,184	1,534
		Total ..	5,085	8,960

#### CHORAL SERVICES

For March 1, being the First Sunday in Lent.

#### ST. PAUL'S CATHEDRAL.

CHANT.	SERVICE.	ANTHEM.
M.—Attwood in D and A.	Tallis.	
E.—Goss in A flat and E flat.	Borrow in F.	I will love Thee. Jeremh. Clarke.

#### CHAPEL ROYAL, ST. JAMES'S.

M.—Attwood in A.	Gibbons in F.	By the waters. Boyce.
E.—Attwood in A.	Gibbons in F.	Hide not Thou Thy face. Farrant.

#### ST. GEORGE'S CHAPEL ROYAL, WINDSOR.

M.—Norris in A. Massey in E.	Gates in F.	Lord, for Thy tender mercies' sake. Farrant.
E.—Camidge and Elvey in E.	King in C.	In that day. Elvey.

#### TEMPLE CHURCH.

M.—Humphrey in C and Norris in A.	Aldrich in G.	Lord, for Thy tender mercies' sake. Farrant.
E.—Battishill in B and D.	Aldrich in G.	Acquaint thyself with God. Greene.

#### LINCOLN'S INN.

M.—Hayes and Mornington in E flat.	Benedicite, Chant in E flat. Tallis. Jubilate, Rogers in D.	Behold the lamb of God. Handel.
E.—Battishill in A minor.	Magnificat and Nunc dimittis, Rogers in D.	O Lord, give ear unto my prayer. Greene.

#### ST. GEORGE'S CHAPEL ROYAL, WINDSOR.—February 22.

M.—Crotch in C.	Boyce in A.	How lovely are the messengers. Mendelssohn.
E.—Russell in E.	Gates in F.	When the Son of Man. Kent.

MR. BRINLEY RICHARDS gave an excellent concert at Exeter Hall on Monday last, the large room being well filled. A good band, culled from the Orchestral Union, with assistants, conducted by the clever *chef d'orchestre* and popular composer, Balf, opened the evening with his overture to *The Siege of Rochelle*, one of the most brilliant and consistent of his preludes, subsequently playing the overture to *Oberon*, and the famous Wedding March of Mendelssohn. The array of vocalists was moderate and choice. We had Madame Anna Thillon, Mrs. Enderssohn, and Miss Vining, Mr. and Mrs. Weiss, and Mr. Sims Reeves. The instrumental soloists were Mr. Brinley Richards, a pianist of most distinct and agile execution, and Signor Picco, the blind Sardinian, who created such a sensation at many concerts last season. Mr. Richards performed part of Mendelssohn's G minor concerto. He might have given the whole of the concerto without fear of tiring his audience; his performance of the *andante* and *finale* was good enough to cause regret that it was not given entire. A vocal duett of his composition, a graceful and unaffected *morceau*, was well sung by

Mr. and Mrs. Weiss, the lady also distinguishing herself in a song from Henry Smart's *Berta*, and the gentleman in his own clever setting of "The Village Blacksmith." Another song, given by Mr. Weiss, we profoundly object to: it is "The happiest land," composed by Balfe to Longfellow's words. The conclusion is exceedingly commonplace, and withal, out of character with the words. The fine aria from *Samson*, "Let the bright seraphim," was capitally sung by Mrs. Enderssohn, the trumpet *obbligato* being played in matchless style by Mr. T. Harper. Balfe has turned his attention to Tennyson. An elegant setting of "Come into the garden, Maud" was sung by Mr. Sims Reeves and encored. Miss Louisa Vining charmed the audience excessively in the cavatina from *Il Trovatore*, and Alfred Mellon's rondo, "The Syren of the Ball." Goodness! where did Mr. Mellon pick up these words? We doubt if we ever read more detestable stuff. Madme. Anna Thillon, too, was brilliant in an air by Puget, and pleasing in the worn-out ballad, "Minnie." Picco astonished all present with his wonderful whistlings. He played the same pieces that he selected for his *début* last year—"Casta Diva" and the "Carnival." On the whole, this was a very sensible concert; there was nothing of the "monster" order about it, though it has generally been considered indispensable to the attracting of an audience to miscellaneous music at Exeter Hall to have a list of artistes that will take ten minutes to read.

MADAME TUSSAUD'S EXHIBITION.—The Napoleon room in this establishment has lately been completed, and now presents to the notice of the visitors a chamber of the most elegant description, being decorated with numerous splendid mirrors and paintings, descriptive of the exploits of the renowned Emperor Napoleon I. This monarch is represented in company with the Emperors of Russia and Austria, the King of Prussia, King of Naples, and Prince Blucher, &c., &c.

TYRE ARMS ASSEMBLY ROOMS.—In our notice of the private concert which took place last week, we should have stated that the verse parts of some of the anthems were sung by Messrs. Austin, Terrott, and Taylor, of the choir of St. Andrew, Wells-street, and that the boys from the same church assisted.

### Opera.

HER MAJESTY'S.—It is said that Mdlle. Johanna Wagner is re-engaged. A soprano, who has been very successful in Italy will make her first appearance this season, and a new tenor, of whom rumour speaks highly. The names of these artistes are Marietta Spezia and Giuglini. They have been lately singing at Milan, in Meyerbeer's *Les Huguenots*, and, with the disadvantage of ill support in the other characters—for *Les Huguenots* demands a powerful cast—have obtained great popularity.

For the ballet we hear that Rosati, Marie Taglioni, and Katrine, the beautiful Russian, are engaged.

The season will commence in April.

ROYAL ITALIAN OPERA, DRURY LANE.—Grisi and Mario will re-appear this season; also Mesdames Bosio, Jenny Ney, Marai, and, we presume, Nantier Didiée. Signors Lablache, Ronconi, and Graziani may also be reckoned upon.

Hérold's *Zampa*, and Auber's *Fra Diavolo*, are spoken of amongst the early performances, and we suppose the resources of the theatre will admit of the representation of *Le Prophète*, and other grand works, from which we have fasted for two years in consequence of the unfortunate destruction of Covent Garden Theatre.

### Theatrical.

DRURY LANE.—Mr. and Mrs. Keeley reappeared on Monday evening, when the Queen of Oude and the Princes were present. This was the first visit of these Orientals to any European theatre. The reception and attendance of her Majesty by females only was made a special condition of the royal visit.

SURREY.—The popular indignation at the late disgraceful failures in the mercantile world has turned the attention of dramatists to the subject. Another version of the piece called *The Pride of Poverty*, lately produced at the little theatre in the Strand, has been brought forward at the Surrey Theatre, under the title of *Fraud, and its Victims*. The piece, as we observed

of its prototype at the smaller establishment, has less of the character of a regular drama than of a series of dramatic scenes showing the effects of the bankruptcy of a wealthy banker or a family subjected to his frauds. The first act is introductory. Huglestone, a Liverpool banker, is about to decamp with the wealth accumulated from his victims, when Seaborne (Mr. Creswick) deposits in his hands £10,000, his entire fortune. Being informed immediately afterwards of the real state of the banker's affairs, he returns, when too late, to reclaim his money, and, frantic at the ruin of himself and his family, falls dead in a fit, but not until the receipt for his money has been secured by Tom Trumper (Mr. Shepherd), a confidential clerk of the banker. Thirteen years now elapse, and Mr. Creswick appears as the son of Seaborne, with his mother and sister. Trumper, sharing in the common ruin, becomes a half-starved itinerant of the streets. The victims of fraud sink through the successive grades of poverty to the misery of want, cold, and destitution in a garret. Meantime, Trumper, having recognised the banker in the streets of London, informs him that the receipt is still in his possession, and the other is compelled to temporize with his squalid adversary. He visits Tom, and failing in an endeavour to frighten him into delivering up the document, secretly drugs the mendicant's drink with a sleeping potion and departs. Trumper, subjected to the effects of the soporific, suspects the trick, but before he becomes insensible, conceals the important document in a small opening in the floor of his room, and the banker returning, finds that he is again foiled. He is now confronted with his victims, and while in the act of denying the fraud, and daring them to the proof, honest Tom rushes in with the receipt, and the banker, after being compelled to make restitution, is finally turned over to the law. The best thing we can say of this drama is, that although near four hours in length, yet, being aided by the whole dramatic and scenic strength of the establishment, the attention of the audience is kept alive to the last; nevertheless, the piece would be improved by curtailing. Mr. Creswick's part does not tax his exertions very severely. The largest share of responsibility falls to Mr. Shepherd, whose make-up as the itinerant vender of pen-knives is imitable. Mr. Widdicombe makes the best of a rather indifferent part. Miss E. Webster, who also has a somewhat unimportant part assigned to her, possesses very considerable personal attractions, being young and beautiful in face and form.

### Theatres.

#### PRICES. TIME OF COMMENCEMENT. &c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Upper Gallery, 6d.; Lower Gallery, 1s.; Pit, 2s.; Upper Boxes, 1s. 6d.; First Circle, 2s. 6d.; Dress Circle, 3s.; Stalls, 5s. Private Boxes, 10s. 6d., £1 1s., £1 1s. 6d., and £2. 2s.—Doors open at half-past 6, commence at 7.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

LYCEUM.—The Box-office open from 11 to 5 o'clock. Stalls, 5s. (reserved the whole of the evening); Dress Circle, 4s.; Upper Circle, 3s.; Pit, 2s.; Gallery, 1s. Half-price to all parts of the House at 9 o'clock, Stalls excepted. Doors open at half-past 6, commence at 7.

MARYLEBONE.—Boxes, 2s. (half-price at 9 o'clock, 1s.); Pit, 1s. Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

**PRINCESS'S.**—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

**SOHO.**—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

**STRAND.**—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7,

**SADLER'S WELLS.**—Dress Circle, 3s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 7, commence at half-past 7.

**STANDARD.**—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 6d.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 3d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

**SURREY.**—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6. commence at half-past. Half-price at half-past 8.

#### ANNOUNCEMENTS FOR THE WEEK.

**THIS DAY.**—Crystal Palace Concert, 2½.

Mr. Sheppard's Organ Performance, Crystal Palace, 4½.

Organ Performance, St. Martin's Hall, 8.

**MONDAY.**—Amateur Musical Society's Concert, Hanover sq., 8½.

**TUESDAY.**—Miss Arabella Goddard's Third Soirée, 8½.

Mdlle. Coulon's Soirée, 8½.

**WEDNESDAY.**—Organ Performance, at Crystal Palace, 2½.

Mdlle. Renée Holbut's Concert, Islington.

**THURSDAY.**—Western Madrigal Society's Festival.

**FRIDAY.**—Haydn's *Creation* by Sacred Harmonic Society, Exeter Hall.

**SATURDAY.**—Crystal Palace Concert, 2½.

Organ Performance, Crystal Palace, 4½.

#### Provincial.

**BLACKBURN.**—The London Orchestral Union gave a concert (dress) in the Town Hall on Friday week. Miss Vinning was the vocalist. The concert was of the highest class, but failed to draw a full room.

**BRIGHTON.**—The second meeting of the Amateur Symphony Society took place at the Pavilion, on Wednesday last. The symphony of the evening was Mozart's No. 2 in D. The opening movement and the *finale* went very well; but the *andante* was unsteady throughout, the want of the *bâton* being severely felt. But any faults were redeemed by the execution of the overtures to *La Dame Blanche* and *William Tell*; the latter, which is rather trying for amateurs, was well played throughout, the last movement being executed with decision and energy. Among the lighter music were two songs by Madame de Barry and an air from *Le Chalet*, arranged as a solo for cornet-à-piston with orchestral accompaniment. Mendelssohn's War March from *Athalie* closed the programme. The room was well filled with a fashionable audience, and the society appears to be in a flourishing condition.

**BURY.**—Mr. Banks gave a miscellaneous concert on Thursday week, in the large hall of the Atheneum, assisted by the Brousil family, and Miss Helen Wilkinson, as solo vocalist, the chorus being composed of the Bury Atheneum choir. Mr. Banks conducted. There was a very large and respectable audience.

**CHELTENHAM.**—The past month has been quite a musical one here, for, besides concerts and musical parties, the Grand National Opera Company, consisting of Misses Lucy Escott, Dyer, and Hammond, Messrs. Henry Haigh, Manvers, Cook, and others, with Mr. Tully (conductor) and a very effective band and chorus, have been performing at the Royal Old Wells for the last fortnight.

Mr. Henry Cooper and Miss Milner appeared at three evening concerts in the Montpellier Rotunda on the 9th, 11th, and 24th. Mr. Gordon, from Harrogate, has lately become the lessee of this beautiful room, once the favourite place of fashionable resort for concerts, balls, and promenades; a room which has re-echoed from time to time the strains of our musical celebri-

ties, both vocal and instrumental; where John Parry, in days gone by, has (figuratively speaking) crammed his "Berlin Wool," and other comic ditties, down the throats of his numerous audiences, in the very agreeable form of *laughing draughts*, to their great delight and satisfaction. Of the performances of Miss Milner and Mr. Cooper, it would be superfluous to recapitulate the high opinions that have been expressed over and over again, and are entertained by the editor of the *Musical Gazette*, of these talented artistes; suffice it to say, that the young lady sang all her songs in the most accomplished style. Mr. Cooper played as our *English Paganini* can play his solo upon the fourth string only. Whether considered with reference to his clear and distinct execution, or the volume and quality of tone he produces from the instrument, matters little: it is astounding. His solos, though always pleasing to the most fastidious listener, can only be appreciated by those capable of appreciating them. Mr. J. O. Smith conducted the concerts of the 9th and 11th, presiding at the pianoforte on both occasions, and, with Mr. Cooper, assisted a small, but an effective band, in the performance of some overtures, &c. The concert on the 24th was given by Mr. Sebastian Bach Mills, a young pianist, possessing great agility of finger and command over the instrument. In addition to Miss Milner and Mr. Cooper, he secured the services of Miss Clowes, Mr. Groves, and Mr. Toogood (an amateur), all from Newport, in Monmouthshire, and Mr. Waite (violincello), from Clifton. Beethoven's Trio No. 1, and Mendelssohn's ditto in D minor, both for pianoforte, violin, and violoncello, were very well given by Messrs. Mills, Cooper, and Waite. Our *Paganini* was encored in his fantasia on Scotch airs, and Miss Milner narrowly missed a similar compliment for singing so well Pacini's "Sommo Cielo" (with violin *obbligato* accompaniment). Miss Clowes sings with much care and attention, not overburdening her songs with superfluous ornaments, for which she is to be commended. Mr. Groves's voice (bass) is of good quality and great power; it told well in Benedict's "Rage, thou angry storm." He has the materials for a good singer, which, if not neglected, will ultimately raise him to a high position as a provincial vocalist. Mr. Toogood did not give *too good* a performance of Beethoven's "Adelaide," owing to that gentleman's having a bad cold. Mr. Mills played Prudent's fantasia on airs from "Lucia di Lammermoor," and Weber's march and finale from the "Concert Stück," but from the want of more artistic expression, his performances were more astonishing than pleasing. He is about to visit Germany, where, it is to be hoped, that he will gain that improvement necessary to form a *first-rate* musician.

The opera has been well attended, and the performances were highly satisfactory. *Trovatore* and *Traviata* drew crowded houses, and the Grand National Opera Company closed with the close of the month an engagement which must have proved a very successful one.

The Cheltenham Philharmonic Society gave a concert last Saturday evening at the Assembly Rooms, which was a most brilliant affair. There were about 500 persons present, the *élite* of the town and neighbourhood. This aristocratic society, numbering some forty ladies and thirty gentlemen amateurs, as performing members, did full justice to Spohr's cantata, "God, thou art great," Haydn's "The arm of the Lord," Handel's "But thou didst not leave" and "Lift up your heads," and Beethoven's "Hallelujah" (Mount of Olives), which formed the first part of the programme. The second part consisted of a miscellaneous selection of secular music. The nuptial chorus, "Hear, holy power" (Masaniello), and "Hear, holy saint," from the same opera. Verdi's quartett from *Traviata*, "Un di se ben rammontomi" (enthusiastically encored and repeated), Weber's finale primo, "Euryanthe," the duett and chorus, "Giovannette" (Don Giovanni), and a madrigal: all the pieces were well sung and given with precision and much effect. The instrumental music included the adagio from Haydn's symphony No. 10, Weber's overture to *Preciosa*, the larghetto, from a quartett by Mozart, for pianoforte, violin, viola, and violoncello, and a fantasia on the concertina, by Mr. R. Blagrove, on airs from *La Traviata*. Mr. J. O. Smith led and Mr. G. Marshall conducted. The concert passed off in every respect most satisfactorily.

**COVENTRY.**—On Thursday week Mr. Mabbatt gave the first of his promised concerts for the people, when the most crowded audience we ever witnessed in Coventry, assembled in our beautiful Exchange. The concert was, in our opinion, one of the

best, if not *the* best that has for many years been given in this city. The celebrated London Orchestral Union, conducted by Mr. Alfred Mellon, performed the instrumental portion of the concert, and we need but say that the artists of this unrivalled orchestra acquitted themselves with that skill which has rendered them so famous both in London and the country. To particularize the manner in which each was performed would be superfluous, all being executed with matchless precision and excellence. The vocalists were Miss Louisa Vinning and Miss Lizzy Stuart; the latter named lady having travelled upwards of 200 miles on the day of the concert, a considerable distance of which she had to post, was of course very much fatigued; however, rather than disappoint the audience she made her promised appearance, and sang, as she always does, exceedingly well. Of Miss Vinning, we can speak in the highest terms; her song of "Home, sweet home," was given with great feeling. We understand that Mr. Mabbatt has nearly completed arrangements for another concert (which will shortly take place), of equal excellence to the one in question, he having already secured the services of a celebrated orchestra of instrumentalists as well as those of eminent vocalists; the price of admission to be the same as at the last concert. We sincerely wish him that success which his exertions to cater for the public by giving them first-rate and rational amusement so justly merit. We trust the absurd practice of so frequently encoring the songs and music will at all future concerts be abolished, as it unnecessarily prolongs a well-arranged programme, and often causes very great dissatisfaction.—From *Coventry Times*, March 4th.

**GLoucester.**—SALE OF GLOUCESTER THEATRE.—This building, which has become sadly dilapidated, was on Friday evening week brought to the hammer of Messrs. C. W. Castree and Knowles, auctioneers, of Gloucester, at the Spread Eagle Hotel, in that city. The business of the evening was opened in an able manner by Mr. Castree, and £300 was then offered for the property. The biddings were increased to £450, at which sum the premises were "knocked down." The building will still be devoted to theatrical purposes.

On Thursday week Mr. John Clarke gave his lecture and popular entertainment, "Merrie England," at the King's Head Assembly Room, before a numerous audience, amongst whom were many of the leading schools of the city. The lecture and panoramic illustrations were received with great applause.

**Hull.**—THEATRE ROYAL.—Benefits were the rule last week, and a good business has been done. On Thursday evening a benefit was taken by the Ancient Order of Druids, and the house was filled. The great feature of the performance on that evening was the appearance of Mr. H. Deval in a scene from *Fra Diavolo*, and in *No Song No Supper*. In the scene from *Fra Diavolo*, "Proudly and wide," he received a rattling encore. He sang remarkably well, and with a spirit and fire which one could wish to see more general amongst vocalists. In *No Song No Supper* he was most warmly received, and sang two songs—"I seek her on every shore," and "Fear not, Britannia's honour's safe," in capital style. Altogether, the performances were most excellent.—*Hull Advertiser*.

**MANCHESTER.**—The "Swan of Erin," Miss Catherine Hayes, gave a third and last concert here on the evening of Saturday the 28th ult., when the New Free-trade Hall was the scene of as much excitement and enthusiasm as on the two previous occasions. The entire performance was most successful, if we may judge from the number of encores that were perpetrated on the occasion. We are as much disposed as any one to thoroughly enjoy such renderings of ballad and other music as we experience at the hands of Miss Catherine Hayes, and first-class artistes generally; but, to—as in this case—systematically demand the repetition of every song, is monstrously absurd, and we think that it is high time that some better judgment were exercised by our musical celebrities, than to pander to the unreasonable request of an excited multitude, amongst whom there will be found many who simply encore on the broad principle of having as much as they can for their money, for, whether the efforts of the so-supposed to be complimented performer be really deserving of such honourable notice or not, it matters little. To such an absurd extent has this habit been carried, it must have been quite evident to all who were present on the evening in question, that this ridiculous custom had its evil effects upon the celebrated cantatrice, so (we think) shamefully victimized. It would be easily perceived that, at the close of the concert, Miss

Hayes was thoroughly exhausted, and nothing but the presence of the most untiring and indomitable energy could have sustained the lady through such a task as was imposed upon her by this unreasonable practice. Miss Hayes again evidenced to us, that in the ultra-expressive school she has no rival! Great as she undoubtedly is in the larger compositions that have formed a portion of her selections, it is in the sympathetic ballad that she reigns triumphant; it is here that her powers of expression exercise their untrammeled influence over the minds of the listeners; it is here that the mind of the great artiste peeps forth at every point, giving, as it were, a living, a breathing existence to every syllable uttered, and rendering the ballad at once a powerful means of appealing to the best feelings of our nature. In some instances, especially in such as particularly associate themselves with home feelings and love of fatherland, Miss Hayes seems to be almost inspired. Her rendering of the fine old song, "Savourneen Deelish," will live long in the memories of those present on Saturday evening last, and we may add that, in all the ballads selected (and given in answer to the encores) there was the same intensity of expression evident. We could wish that many of our musical notabilities would emulate this most remarkable and admirable peculiarity in Miss Hayes' performances; it would lead to the speedy removal of the feeling of contempt too often indulged in as regards many of the beautiful specimens of ballad-music of this and other lands. Miss Hayes bade adieu to her very numerous admirers in Manchester amid thunders of applause, mingled with loud cries of "Come again." Madlle. Corelli, Mr. C. Graham, and Mr. Allan Irving appeared as before, and Mr. G. A. Osborne further evidenced his ability as both pianist and composer. We may add that Mr. C. Graham has materially added to his already satisfactory position in the estimation of the Manchester people.

But a slender audience was present at the performance of *Elijah* on Monday evening last. It would appear that the management had overlooked the fact that this work is, in all respects, essentially *orchestral*; probably the Manchester people thought the announcement (*minus* a band) unsatisfactory, the labours of the orchestra herein being considerable. The performance of this oratorio, with the mere accompaniment of pianoforte and a miserably crazy organ (a standing disgrace to such a fine hall), evidenced more courage than judgment. The vocalists engaged, however, did their best, and the performance, on the whole (under the circumstances) was as tolerable as might be expected, when we consider that the composition was shorn of its elaborate orchestral character. Miss Newbound's rendering of the beautiful air "O, rest in the Lord," was very chaste and musician-like. Mr. H. Phillips sustained the part of Elijah with considerable effect, and the chorus was tolerably steady. With so many interesting works available, that are less *orchestral*, we cannot but question the propriety of thus attempting an oratorio so evidently dependent for completeness of effect upon the presence of a sufficient instrumental force, especially so when it is remembered that the organ at present in the Free-trade Hall is utterly incapable of doing good service in the absence of (if for this reason only) the more requisite band.

The Orchestral Union, with Miss Louisa Vinning, Miss Newbound, Messrs. Montem Smith and Weiss, are announced for *The Messiah* this evening.

The Italian opera *troupe* are here for a short series of representations.

**NOTTINGHAM.**—Mr. Praeger's concert at the Mechanics' Hall was numerously attended, and passed off in a manner which must have been most satisfactory to the *beneficiare* as well as to the audience. Mr. Praeger's first solo on the violin (music by Delphin Alard) elicited a recall, a compliment which he acknowledged by playing on the piano some charming variations on the "Blue Bells of Scotland," in a style which left his audience in some doubt as to which instrument he excelled in. The success of his tuition was exemplified by the remarkable performances of two pupils, Miss Elizabeth and Miss Rachel Caporn, only eleven and nine years of age respectively, who played several pieces on the piano with the greatest ease, precision, and delicacy. In a subsequent fantasia from *La Sonnambula*, Mr. Praeger's performance on the violin produced even a warmer encore than the first; it exhibited a style and execution which completely established his superiority as a violinist, and, while it set at rest any inclination to ascribe the preference to his pianism, it left the

impression that he was a brilliant performer on both instruments. The excellence of a performance on the piano can never be estimated *pari passu* with the excellence of a performance on the violin, which is the more difficult instrument; but as audiences generally judge by the effect produced, which depends as much upon the music as the musician, it often happens that surprising execution is lost and unappreciated when the piece which presents such difficulties to the performer does not excite any particular interest in the audience. The familiar airs of *La Sonnambula*, however, enabled them to judge of the one and enjoy the other, and the verdict was confirmed by a curious and grotesque piece, which Mr. Praeger played on being encored in his last solo—a piece executed in a style which reminded us of Sivori. The singing of Miss Swanwick, and the performances of the South Notts Yeomanry Cavalry Band, under the able direction of Mr. H. Newham, contributed to render the evening's entertainment particularly interesting.

**SWANSEA.**—On Wednesday week a concert was given of chamber and miscellaneous music. The former, consisting of Beethoven's No. 1 Trio, Mendelssohn's Trio in D Minor, a Concertante Duet for piano and violin, Weber's Concertstück for piano, and a violin solo, were excellently rendered by Messrs. Sebastian Bach Mills (piano), H. C. Cooper (violin), and Waite, of Bristol (violoncello). Mr. Mills is a young pianist of the very highest promise; and as it is intended that he should at once proceed to Leipsic to finish his studies in that great school, there is every reason for his friends to hope that on his return he will take a first-class position amongst the pianists of the day. Mr. Cooper's performance delighted his audience, and Mr. Waite was fully up to his business, and very satisfactory in the trios. The vocal part consisted of "Sommo Cielo" and "Softly sighs," by Miss Milner, who created a favourable impression with some part-songs by local celebrities. The whole went off most successfully, and was attended by a crowded audience, consisting of the élite of the neighbourhood.

### Reviews.

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#### COMPOSITIONS BY WILHELM SCHULTHES.

- "SOLITUDE." NOCTURNE. (Sutton and Potter.)
- "SCHNEEPELLEN." MORCEAU DE SALON. (Wessel and Co.)
- "ROMANCE MUY DOLOROSO." (Wessel and Co.)
- "SONG OF THE HIGHLANDS." (Wessel and Co.)
- "CHRISTMAS SONGS." (Wessel and Co.)

All of these pieces are for the pianoforte. They are evidently written by a man of talent and feeling, and a skilful musician. "Solitude" has a flowing and pleasing subject, which is not forsaken—as is too frequently the case with nocturne-writers—for a series of scrambles, rushings, and bundlings all over the instrument by way of episode, but is, on the praiseworthy contrary, relieved only by a strain or two in keeping with the style of melody and treatment adopted at the commencement.

While expressing our approval of the piece generally, we must be allowed to find fault with the formal manner in which the subject is introduced at the top of page 3 and in the third line of page 4. The cadence—to satisfy us—should have been interrupted so that the recommencement of the subject might introduce the tonic harmony instead of the preceding bar.

"Schneepelten" (*La Neige des Perles*) is a very brilliant little piece for the drawing-room. There is vast spirit about it, and it has the merit of being unlike the various compositions of the kind that have appeared in some abundance. We do not recognise the necessity of grouping seven notes, as in the first line of page 2 and elsewhere. The final D might have been omitted, without detracting from the brilliancy or effect of the passage. We find a few "bakers' dozens" of semiquavers too in page 5, which disagree with us. So good a musician as is—apparently—Herr Schulthes, should not aim at the production of brilliant effects by illegitimate means. The exceedingly defined character of the *tempo* in the remainder of the *morceau* makes this *ad libitum* sort of business appear to disadvantage. The conclusion is weak—very weak—but on the whole there is a decided *esprit* about "Schneepelten."

The "Romance" is sufficiently "doloroso." It is in the minor mode, and has what we should term a gondola accompaniment, and there is a gondola-ish oscillation about it to which some of

Mendelssohn's "Lieder ohne Worte," and other compositions have accustomed us. We commend the way in which the subject is introduced at page 3, third line. The romance is altogether rather too long, and the four pages of major, though intended as a relief, become tedious.

There must be "Highlands" elsewhere than in Scotland, for the "Song of the Highlands" partaketh in no way of the Scottish style. We find fault with nothing but the designation of the piece. It is in a troublesome key (G flat), but it is consistent, and does not indulge in uncomfortable modulations. The "Song" has a peculiar accompaniment, printed in small notes, by which arrangement the performer is assisted in the tracing of the melody.

The "Christmas Songs" please us more than any of the foregoing. There is a deal more originality and character about the former (there are only two) than we have met with in any *bagatelle* for a long time. The latter would please most people, but that the excursion into F is a rather common-place melody. The title-page informs us that the "lieder ohne worte" was composed for two young pupils of the author. In endeavouring to please his juvenile friends, Herr Schulthes has gratified a child of larger growth—our fastidious selves.

#### PRIERE. PAR STEPHEN HELLER. (Scheurmann and Co.)

We would fain see the name of Stephen Heller to some larger works. The man is so imaginative, and writes with such consummate skill that, valuable are as his snatches for the pianoforte, we feel that compositions of more importance from his pen would make a noise in the present century. There is a wonderful charm about the music we have seen of Heller's, and it has a peculiarity which we cannot define, but which suffices to individualize the composer. We do not think we could say the same of any other living writer for the pianoforte. The piece under notice will tax the performer somewhat. He or she should possess a capacious hand and a goodly amount of perseverance, for the *arpeggio* sextelets commencing in the fourth page are extensive and uncompromisingly bothering. In fact, Heller's "Priere" is a first-class pianoforte work of its kind, and must not be attempted by any who have not good pretensions to execution, as well as an appreciation of the suggestive.

#### HAND-BOOK FOR THE ORATORIOS. (Cocks and Co.)

We have received Nos. 1 to 7 of this edition of the standard oratorios. The first on the list is of course Handel's *Messiah*, and the arrangement is that of Mr. J. Bishop from the score containing Mozart's additional accompaniments. The enormous sale of this arrangement, when published at a higher price, has borne testimony to the public sanction of the editor's efforts; and now that the price of the work is reduced to such a trifle, the demand *must* be something extraordinary. Nothing short of the most extended patronage can possibly reimburse the publishers for their outlay. The *Messiah* consists of 240 pages, and the paper alone must make a hole in the small amount that is charged for the entire work.

Haydn's *Creation* forms No. 2 of the series. This work has been adapted from the score by almost as many persons as the *Messiah*. The present adaptation—by Mr. Bishop—has been most creditably effected, the chief points in the orchestral score being preserved without crowding the pianoforte part with needless difficulties.

The next on the list, *Acis and Galatea*, surely cannot be termed an oratorio. With people that are not learned upon the subject of music, Handel passes quite sufficiently as a composer of sacred works exclusively, without the assistance of publishers in spreading so ridiculous a notion. The zeal of Messrs. Cocks and Co. would appear to have blinded them to the absurdity of classifying *Acis and Galatea* amongst the oratorios. We are at all events glad to see this beautiful serenata published on the same reasonable scale as the sacred works.

Nos. 4, 5, and 7 are Handel's *Israel in Egypt*, *Occasional Oratorio*, and *Judas Maccabeus*, all of which are edited by the same accomplished arranger, and published at the same nominal price. The *Occasional Oratorio* is prefaced with the following remarks by Mr. Bishop:

"With the exception of the overture, and the extracts from *Israel in Egypt*, *Judas Maccabeus*, and the *Coronation Anthem*, "Zadok the Priest," which occur in this oratorio, but little of it

is known to the generality of musicians, whether professional or amateur; which, indeed, may be partly attributed to the fact, that hitherto no edition of the entire work has appeared with an accompaniment arranged for the pianoforte, and thus an acquaintance with it, as a whole, has been confined to those who have had the opportunity and ability to read the full score, in which form two separate editions have been published, namely, one by Wright (Walsh's successor), and another by Dr. Arnold: the former wanting no less than eight of the pieces which are contained in the latter, while it, on the contrary, includes but one piece—the accompanied recit., "O Lord, how many are my foes!"—which Arnold omits.

"As both the above-mentioned scores have been used in preparing this edition, and numerous references made to the original manuscript preserved in the library at Buckingham Palace, for the correction of many errors, &c., it is hoped that a faithful reading has been attained, and that the admirers of the mighty master will derive abundant pleasure from the perusal and performance of one of his noble productions, which has so long remained in comparative and unmerited obscurity."

The publishers deserve more credit for the production of this oratorio than any of the foregoing, since it is so little known, and has so little chance of public performance, that we fear the sale will not approach that of the more popular works which we have mentioned. The *Occasional Oratorio*, however, let us observe, contains some very fine airs and choruses, and is especially worthy the attention of societies and others who may wish to give selections from it at sacred concerts.

No. 6. Handel's *Semson*, is the same size (large octavo) and price, but the type is much larger, for which we are quite at a loss to account, an uniformly small type having been chosen for all the other works. Possibly the publishers were desirous that the arrangements should not be confused, and decreed that Mr. John Bishop's arrangements should appear in small type, and those of other editors (*Semson* is by Dr. Clarke) in type of differing dimension. The admirers of bold type will of course enjoy this edition, but the inconvenience of turning leaves so frequently must be great.

The publishers attach to the wrapper of each book what they term an "advertisement" which informs us that the fact of Madame Goldschmidt having used these editions of the *Messiah* and *Creation* at her concerts in this country is one of a set of satisfactory proofs of their superiority. This we do not quite perceive. We consider that a musically compression of the accompaniments of Mozart and Haydn to works of such acknowledged fame as the *Messiah* and *Creation*, coupled with the fact of the same being published at a price that places them within the reach of every one who cultivates music, is sufficient recommendation, without reference to this or that vocalist, who would naturally prefer an edition having Mozart's accompaniments, and being easy to hold when singing in public.

#### ORGAN.

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On Saturday and Monday last, the organ for Kilbrogan Church, county Cork, Ireland, was open for inspection at the builders', Messrs. Robson, 101, St. Martin's-lane.

The instrument consists of two sets of manuals.

Great CC to G.	Principal.
Bourdon.	Cornoepiano.
Ditto bass.	Oboe.
Open diapason (metal throughout).	German pedals CCC to F, 30 notes.
Dulciana.	Couplers.
Stopped diapason, bass.	Swell coupler.
Clarabella flute.	Pedal ditto.
Wald flute.	Three Composition Pedals of silent action:
Principal.	1. Dulciana and stopped diapason, bass.
Fifteenth.	2. Dulciana, clarabella, flute, open diapason, stopped diapason, and Bourdon, bass.
Sesquialtera.	3. Full.
Swell, tenor C.	
Double diapason.	
Open ditto.	
Stopped ditto.	

The case, of handsome gothic design, has the lower part of the open diapason speaking in front.

The instrument appears to be manufactured with every care and with particularly fine internal arrangements of mechanism.

The tone of the stops both singly and in conjunction fully bears credit to the already established reputation of the builders.

There is one great defect in plan, viz., the absence of pedal stops, but this is accounted for by lack of funds, the builders having prepared for such additions at a future time by large bellows and pedal coupler.

#### Foreign.

MELBOURNE (October 24th, 1856).—Mr. G. V. Brooke and Mrs. Robert Heir, after playing a farewell round of their favourite characters at the Theatre Royal, proceeded on the 20th instant to fulfil an engagement at Geelong; on the completion of which they will take their departure for Sydney.

The opera of *Masaniello* has been produced at the establishment above referred to, the principal characters being sustained by Mr. Farquharson, Miss Julie Harland, Madame Strebinger, and Mr. Sherwin. Last night the Melbourne Garrick Club gave an amateur performance on behalf of the funds of the recently established Lying-in Hospital; and a prize farce, from the pen of Mr. Thomas Harrison, to whom the club had awarded the premium of £20, was played.

At the Royal Lyceum (formerly the Queen's), Mrs. Sinclair (formerly Mrs. Edwin Forrest) and Mr. Henry Sedley have been playing for a short season.

Madame Anna Bishop, accompanied by MM. Laglaise and Coulon, has been delighting the miners at Ballarat, by a series of operatic performances at the Montezuma Theatre; and has left behind her agreeable souvenirs of her visit, in the shape of handsome donations to the various charitable institutions in existence in that populous and thriving gold-field. The naturalisation of the Italian opera on Ballarat will, no doubt, strike our English readers as a remarkable and significant sign of the times.

On Monday evening, Madame Bishop gave a grand concert at the Exhibition Building with her customary success; and is about to take her departure for Adelaide, where a cordial reception awaits her from her numerous admirers in that city.

NANTES.—The *Phare de Nantes* says:—"A somewhat ridiculous incident occurred at the last performance of the *Favourite*. In the scene where Fernand rejects with indignation the presents of the King, M. Masset, who played the former part, has, according to the traditional customs, to draw his sword suddenly, and then, after breaking it, throw the pieces at the King's feet. But on the present occasion the pieces of the inoffensive weapon, which had already served several times for the same purpose, were badly soldered together, so that when Fernand, in his heroic indignation, drew forth his faithful steel, he exhibited to the assembled court only a broken blade of about six inches in length, the rest of the weapon remaining in the scabbard. The effect on the spectators was prodigious; and neither Arnal, Ravel nor Grassot ever caused an audience to laugh more heartily. M. Masset, however, did not allow himself to be disconcerted, for he went on bravely with the part, changing the words, in speaking of his sword, 'Je la brise à vos pieds,' into 'Je la jette à vos pieds.' The hilarity of the house, however, continued to the end of the piece."

PARIS.—On Tuesday a solemn mass in music was celebrated in the church of the Madeleine to the memory of Jacques Coeur, the illustrious silversmith to Charles VII., and now dead exactly 400 years. A considerable number of persons attended this religious solemnity, which was got up by the Society of Inventors and Manufacturing Artists. The ceremony attracted the attendance of the most eminent men in trade, manufactures, and literature. A select number of artists, under the direction of M. Pasdeloup, admirably executed the great *Requiem* of Mozart. The organ was played by M. Lefebvre Wély.

The Italian *Trovatore* at one house, and the French *Trouvère* at the other, have each had a good share of patronage.

Herr Reichenbach gave a very successful concert last week; his singing was very much admired.

ST. PETERSBURG.—Signor Bettini, who appeared in opera at Drury-lane two years ago, has been delighting the Imperial circle with his performance as Manrico in *Il Trovatore*. The Emperor has presented him with a superb ring, valued at upwards of £150.

## CORRESPONDENCE.

—o—

## DR. WESLEY ON ORGAN-BUILDING.

We reprint the following letter from the *Leeds Intelligencer*. Dr. Wesley, in the epistle which we presented to our readers three weeks ago, referred to an article that appeared in the *Manchester Courier* of Nov. 10, 1855, and the writer of that article thus replies:—

TO THE EDITOR OF THE "LEEDS INTELLIGENCER."

SIR.—A long letter from Dr. S. S. Wesley, in your paper of the 7th inst., has been pointed out to me, and as the writer in the *Manchester Courier*, to whom he refers, I trust you will favour me with the insertion of the following remarks. It is singular that Dr. Wesley should have noticed my observations fifteen months after they were published, and them not in the paper in which they made their appearance, but in one which, I dare say, he supposed I did not see; thanks to a friend, however, who thought I should feel interested in its perusal, I have just received Dr. Wesley's letter, and I hasten to reply to it.

Dr. Wesley speaks of me as an "anonymous writer," thus leading your readers to suppose that I was some one who had written a letter to the "Manchester paper" without affixing my name, because, perhaps, I was ashamed of acknowledging myself as the author of it; but the passage he quotes is taken from a critical notice of the Liverpool organ; and you, Sir, need not be told that it is not usual in England to append the name of the writer to newspaper articles, paragraphs, or criticisms.

As Dr. Wesley gives only a very imperfect quotation, taking no notice whatever of one sentence which I apprehend he deems it convenient not to allude to, I subjoin the whole of what I wrote, omitting, for the sake of brevity only, those portions which do not refer to the Doctor exclusively. After some remarks on the hall, the general appearance of the organ, and the completeness of its mechanical details, I continued—"The list of stops, drawn up by Dr. Wesley, prepared us not to expect certain features, which an organ of such magnitude might well have presented, and which an intelligent examination of continental organ schemes would have suggested. Dr. Camidge's old blunder of attempting to obtain power by means of duplicate stops appears to have been in danger of being revived at Liverpool; what the Germans would call the "conical" department is most inadequately represented by the gamba and octave gamba in the choir-organ." After some laudatory observations on the tone of the different stops, I proceeded—"He (Mr. Willis) is not to blame if the scheme is not the best in the world, nor, we believe, is he responsible for the barbarous system of tuning adopted, or the absurd folly of manuals extending down to GG. The tuning it is not quite impossible to correct, but the extended compass will have to remain a perpetual disfigurement to the organ. It is astonishing that Dr. Wesley should have been allowed to waste so much money, many hundreds of pounds, upon a crotchet which entails a vast amount of additional expense, and causes an organ to occupy much more room, not only without one atom of advantage, but with positive injury to the general completeness and efficiency of the instrument. The new organ in Winchester Cathedral, also built by Mr. Willis, under the direction of Dr. Wesley, has, we are informed, all the manuals of the legitimate compass (CC); if this be the case, some explanation of this curious anomaly would be without doubt interesting. I have frequently heard the Liverpool organ since I penned the above, and in the opinion then expressed I feel more and more assured, and it is one in which I find I am joined by many undoubted judges. My opinion as to the faultiness of the whole specification is amply confirmed by the damning fact that our greatest organ-builder had the building of the organ offered to him, but declined it because he would not sacrifice his reputation by having his name connected with an instrument so erroneously designed.

Dr. Wesley notices one point only, that being my observation as to the compass of the manuals, but he does not explain the "curious anomaly" I referred to. If the CC compass is "so limited and inefficient," and if it is the "crotchet," "a folly of fashion," and a thing to be "reprobated," why did the Doctor permit Mr. Willis to adopt it at Winchester Cathedral? But Dr. Wesley's letter attempts to prove too much; if FF is better, as he affirms that it is, than GG, why did he not introduce it in both the Liverpool and Winchester organs, as Dr. Elvey has at Windsor, for which he received a well-merited castigation in the *Musical World*. According to Dr. Wesley's own showing, he has not done his best for the parties for whom he has acted. Neither does it appear that he has carried out the view "in which he was supported by the late Mr. Gray" (strange that so high and puissant a professor should deign to consult a mere organ-builder!) any more than he has the "unanimous opinion" of Professor Walmsley, Mr. Turle, and Mr. Hopkins. Whatever the opinion of the last-named gentlemen might be at the period to which Dr. Wesley refers, the whole world knows from his admirable book what the mature judgment and experience of Mr. Hopkins have led him to advocate, and Mr. Turle's organ at Westminster Abbey is a standing proof of the inexpediency of the CCC range for the manuals.

Dr. Wesley may stigmatise my remarks on the compass of the manuals as being the extreme of folly, but had I been Dr. Wesley I would not have let the secret escape that I wanted an extended compass in order to play the bass with the left hand in octaves, a style of organ playing in vogue with pianoforte players, and once necessary, perhaps, through the deficiency of the pedal department in English organs, but one which is not now, and on the continent never was, adopted by first-rate performers. His other reason, namely because "to be constantly buzzing with pedal scales would be intolerable," is equally absurd; the pedal organ should be a continuation of the great organ scales not that great "buzzing" single set of pipes which in GG instruments has been called, most ridiculously, a pedal organ! As to any advantage the organ builder derives from building on the CC compass, Dr. Wesley labours under a very extraordinary delusion, and if he would only examine into the matter he would find that the prices now obtained by the builders are very much less than formerly; in fact, the amount of competition prevents them from securing any such advantage as that he speaks of. In an historical point of view, the Doctor is also quite incorrect. In England the CC compass preceded the GG, which, in spite of Dr. Wesley, I assert is the "crotchet," for it is a whim publicly maintained only by himself, repudiated by every organ builder and organist of any note both in Europe and America. But how about the new CC organ in Winchester Cathedral? Let Dr. Wesley explain that. Surely it ought to have been arranged for the Doctor's left-hand octaves, more especially as its use is to accompany a choir. But this sudden expression of regard for singers is not the least amusing part of his epistle, it is a sympathy which he will have great difficulty in persuading them to be genuine, his whole professional career having been evidence to the contrary. In accompanying the "great" singers, who, not unfrequently, require a transposition of their solos, Dr. Wesley, of course, would consider it a part of the "very great taste and judgment" required, to have his organ, should the key wanted be at all extreme, tuned so as to be as much as possible out of tune. Dr. Wesley says that, on the strength of the formal trial, at Liverpool, of the equal and unequal temperament, "we may fairly question the accuracy of any man's ear who can endure equal temperament in the tuning of an organ." I think Dr. Wesley's accuracy of ear may not only be doubted but denied, after writing such passages as constantly occur in his service and anthems, knowing and advocating the ordinary mode of tuning organs in England; for the sake of rendering his own compositions endurable, one would have supposed the Doctor would have been the first to advocate the equal temperament. But if the arguments brought forward in the work of Messrs. Rimbault and Hopkins, which to me appear most conclusive, have failed to convince Dr. Wesley, and if the united testimony of Sebastian Bach and other famous continental authorities, with that of Dr. Crotch and other great English musicians, is unable to shake the confidence of the Doctor in his own peculiar judgment, it were vain indeed to suppose that anything I could say would have any influence with him. I will only add, as his opinion is not adduced by Mr. Hopkins, a quotation from the Chevalier Neukomm, who writes as follows:—"Throughout the continent, organs have now, for a length of time, been tuned in the same manner as pianofortes. Why do the English builders continue to follow a barbarous system, no longer adequate to the improved state of modern instrumental music, and which renders the organ unfit for accompaniment, when in concert with other instruments?"

Mr. W. L. Smith's observations respecting the consultation of musical professors in the construction of organs are, unfortunately for Dr. Wesley, confirmed by facts. What did he himself say of the York Minster organ? Why, that if he were appointed organist he would ask the Dean and Chapter to throw that stupendous instrument into the Ouse, and he would construct a more effective one for £500; and yet that organ was built under the sole direction of a brother cathedral organist and doctor, who there has carried out his own theory of extended manuals, further even than himself. What however tells most against the employment of such professional counsel is, not that organists frequently being profoundly ignorant of the principles of organ-building both in theory and practice, their advice is either useless or injurious. (Dr. Wesley confesses in regard to the Liverpool organ that the builder knew "infinitely" more than himself about the material, metal or wood, of which the pipes should be made), but that it is a notorious fact that they are usually too open to corrupt influence, and indeed invite it, so that the organ-builder is obliged to reduce the quality of the instrument to meet the pecuniary demand of the professional adviser who dares not find fault with the work even if he suspects that it is inferior. It is the organ-builder out of whom can be screwed the most commission, who obtains the order. It would be libellous, perhaps, to select instances of this kind, which have come under my own observation; one case has just occurred in this city, and perhaps Dr. Wesley himself, could, if he chose, give the public some curious passages from his own experience. Not that I would deprive a musical professor of proper remuneration for his time and services; only I would have it an open and recognized thing, not a private or underhand arrangement.

Since writing the above the *Musical Gazette* of the 14th ult. has been put into my hands, in which I find Dr. Wesley's letter and an ad-

ditional article upon it. This contains the very same opinion as to pedal scales as that I have given, and expresses in a much more able manner than I could have done what I wished to say respecting Bach's position with regard to the compass of the pedals and claviers of the organ, and the equal temperament. Even Dr. Wesley dare not deny that Bach was an uncompromising advocate of the equal division of the scale.

I cannot go to the full extent with the *Musical Gazette* in the remarks about the necessity of professional supervision. Where doctors disagree disciples may be free. The three largest organs in England, erected under such superintendence, are perhaps that in York Minster, under Dr. Camidge, with two claviers of six and one of five octaves, and scales made just so huge as not to render it quite impossible to get any tone at all out of them, the registers comprising plenty of duplicates but no doubles; that in the Town Hall, Birmingham, under the Chevalier Neukomm, with three CCC manuals and a combining one, equal temperament, and as few compound stops as possible,—this organ and the last having been, let it be remembered, so unsuccessful as to have necessitated very important alterations; and thirdly, that at St. George's Hall, Liverpool, under Dr. S. S. Wesley, with four GG to A manuals, the fourth belonging to a solo organ, the Doctor having abandoned his intention of making it an "extracting or combining" row of keys, which Dr. Gauntlett (another doctor!) told him ten years ago was "a great folly." In addition to these may be mentioned the organ at Chester Cathedral, where Mr. Gunton, the organist, has introduced three different ranges of compass, one manual being CC, another FF, and the third GG! Until some degree of unanimity can be arrived at by these professional authorities, I certainly think the most judicious course in the erection of a large organ is to rely on the skill and judgment of a first-rate builder, who, for his own credit, will do his best, and who will work *con amore* if not compelled to follow out a specification which he knows can produce no great result. In such a case I conceive it would be perfectly safe to give an open order to either Mr. Hill, Mr. Jardine, Cavaillé-Coll, or Schulze. I must say that I hope no important instrument will be again committed to the interference of Dr. Wesley, whose peculiar views are already *effete*, and whose acquaintance with the science of acoustics seems to be on a par with his ignorance of the history of the noble instrument, the principles of whose construction it is clear he has yet to learn. It is possible that there may be half-a-dozen professors in the kingdom whose advice might be asked with advantage by a corporation or a committee, but Dr. Wesley is certainly not one of the number.—I am, Sir, your obedient servant,

THE WRITER OF THE ARTICLE IN THE  
MANCHESTER COURIER.

Manchester, February 18, 1857.

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## OUR SCRAP BOOK.

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### ITALIAN COMPOSERS—(continued.)

GOVANNI PIERLUIGI DA PALESTRINA was, as his name imports, a native of Palestrina, or, as it is usually called, Palestina, a city of Italy, situate about twenty-five miles east of Rome, and was born about the year 1529.

Tradition states him to have been a disciple of Rinaldo del Mell, a well-known composer, and a native, as it is generally supposed, of some town in Flanders. At the age of thirty-three, Palestrina was made chapel-master of the church of St. Maria Maggiore, and, nine years afterwards, was appointed to the same office in the church of St. Peter at Rome, which he held during the remainder of his life. In this situation he was honoured with the personal favour and protection of Pope Sextus the Fifth.

In conjunction with Giovanni Maria Nanin, an intimate friend, and formerly the companion of his studies, he established at Rome a music-school, in which, notwithstanding the confinement necessary to his studies and to the various duties of his situation, he occasionally assisted the students in their exercises, and heard and decided the disputes between the masters who frequented it.

Palestrina died in the year 1594, and so greatly had he been admired and respected during his life, that his funeral was attended not only by all the musicians of Rome, but by immense crowds of people from that city and neighbourhood. It was celebrated by three choirs, who sang a "Libera me, Domine," of his own composition. His body was interred, inclosed in a sheet of lead, in the Church of St. Peter, before the altar of St. Simon and St. Jude, a privilege due to the merits of so great a man.

In the course of his studies, Palestrina discovered the errors of the musicians of Germany and some other countries, who had greatly corrupted the practice of music by the introduction of intricate proportions. He began, in consequence, to form a style of church music, which was grave, decent, and plain, and without the unnatural commixtures of dissimilar times, that were become a disgrace to the science. Influenced by that love of simplicity which is discoverable in all his works, he, in conjunction with Francesco Soriano, reduced the ecclesiastical measures of time to three, namely, the *long*, the *breve*, and the *semibreve*.

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No. 4, price 200 guineas, has two manuals, twelve stops, one-and-a-half octave of pedals, and three composition pedals. This instrument has been revised and improved.

Also a large Barrel Organ by J. C. Bishop, with two barrels, playing twenty Psalm and Hymn tunes, suitable for a Country Church. Price 45 Guineas. 10 ft. 6 in. high, 3 ft. 2 in. wide.

1, LISSON-GROVE SOUTH, NEW-ROAD, N.W.

### CONACHER & BROWN (from London), ORGAN BUILDERS, Huddersfield.

Pianofortes and all Kinds of Musical Property Sold.

Messrs. KELLY and Co., Auctioneers of Musical Instruments, receive every description of musical property for SALE. Messrs. Kelly and Co. confidently submit this mode of disposal as the most advantageous in every respect, as from their experience with musical instruments during the last 20 years, and their large connexion, they can ensure the full value being realized. Pianofortes, organs, and harps warehoused or sold on commission. 11, Charles-street, Middlesex Hospital.

[MARCH 7, 1857.]

## Miscellaneous.

## DANCING.—Bayswater.—Mr. and Miss

KING have the honour to announce their CLASSES for DANCING, Department, and Calisthenic Exercises have RE-ASSEMBLED at their residence, Belmont-house, No. 74, Queen's-road, Bayswater Schools and families attended.

Riding Schools and Hunting Grounds, Kensington-gate, Kensington.—This vast establishment, with its seven acres of land so disposed as to combine all the features of the hunting-field and the covered school, enables the Messrs. BLACKMAN to guarantee their pupils a proficiency elsewhere unattainable. Schools attended.

## HOLLOWAY'S PILLS,

the most popular remedy for the cure of Coughs, Colds, and Asthma. Many serious and fatal complaints have their origin in a slight cold, being the prelude to various inflammatory diseases, it generally begins above, and proceeds downwards, the eyes and nose being first affected, then the throat, afterwards the guttlet and stomach suffer, causing quinsy, qualmishness, and indigestion; for as it leaves the upper part it increases in severity in the lower. Holloway's Pills invariably effect a cure in the course of a few days.

Sold by all medicine venders throughout the world; at Professor Holloway's Establishments, 244, Strand, London, and 80, Maiden-lane, New York; by A. Stampa, Constantinople; A. Guidley, Smyrna; and E. Muir, Malta.

## Exhibitions, &amp;c.

## FLEMISH SCHOOL of PAINTING.—

THE FIRST EXHIBITION of PICTURES by modern artists of the Flemish School at the Gallery, 121, Pall-mall. Open daily, from 10 till 5. Admission 1s. each. Catalogue 6d.

VAN DEN BROECK, Sec.

## MADAME TUSSAUD'S EXHIBITION,

Bazaar, Baker-street, Portman-square.—Full-length portrait models of DOVE and PALMER are now added to the Exhibition.—Admittance, 1s.; extra rooms, 6d. Open from 11 till dusk, and from 7 to 10. Brilliantly illuminated at 8 o'clock.

## BURFORD'S SEBASTOPOL.

This PICTURE will shortly CLOSE. The Panoramas of St. Petersburg and Bernese Alps remain open. Admission 1s. to each. Open from 10 till dusk.

## GRAND GERMAN FAIR &amp; MUSICAL

PROMENADE. REMOVED from the Portland Bazaar to the Portland Gallery, opposite the Royal Polytechnic Institution, Regent-street. Open from Ten a.m. till Six p.m. Admission free.

## ARCHITECTURAL EXHIBITION,

and Collection of Building Materials and Inventions, Suffolk-street, Pall-mall east.—Open from 9 till dusk.

—Admission 1s.; or by season tickets, at all times

and to all the lectures, 2s. 6d.

JAS. PERGUSSON, F.R.A.S., } Hon. Secs.

JAS. EDMESTON, Jun.

## PHILHARMONIC HALL, Newman-st.,

Oxford-street.—GRAND PROMENADE CONCERTS AND BALL. Open at Seven; commence at a quarter-past. Ball at half-past Eight. Amphitheatre, 6d.; Boxes, 1s. (including Ball). The Concert will be supported by the Ravill Family (from the Nobility's Concerts), Miss Matilda Taylor (from Her Majesty's Theatre), and other Vocalists of celebrity. The Band, considerably augmented, will be conducted by Mr. G. Hayward. The spacious Ball Room re-decorated. A new orchestra built, and various improvements made for the comfort and convenience of its numerous patrons.

## PHOTOGRAPHIC SOCIETY.

Now Open, the FOURTH ANNUAL EXHIBITION of the PHOTOGRAPHIC SOCIETY, at the Gallery of the Painters in Water Colours, 5a., Pall-Mall East.—Admission, 1s. Catalogue, 6d.

## GORDON CUMMING, THE LION

SLAYER, will give his new and popular Entertainment, illustrating his Exploits and Adventures in the Fair Interior of South Africa, every evening (except Saturday), at 8. Morning representation every Saturday at 3 o'clock. Piano, by Mr. Harry Wilson.—Admission, 1s. and 2s.; Stalls (which may be taken daily, between 11 and 4, without extra charge), 3s.—232, Piccadilly.

## RUSSIA: its Palaces and its People.

GREAT GLOBE, Leicester-square.—A new and magnificent DIORAMA, in 40 immense tableaux, of Russian Scenery, with novel scenic effects, and the sites and scenes of the memorable events of the late campaign.—The Ural Mountains—Nijni Novgorod during the Fair—Panorama of St. Petersburg and Moscow—The Coronation of the Czar in the Grand Cathedral of the Assumption. Explanatory lectures at 3 and 8. Admission to the whole building, 1s.

## MR. W. S. WOODIN'S Olio of Oddities,

with new costumes and various novelties, vocal and characteristic every evening (Saturday excepted), at 8. A Morning Performance every Saturday, at 3. Private boxes and stalls may be secured without extra charge at the Box-office, Polygraphic Hall, King William-street, Charing-cross. The Hall has been entirely redecorated.

## MISS P. HORTON'S Popular Illustrations.

—Mr. and Mrs. T. GERMAN REED will give the above ENTERTAINMENT, at the Gallery of Illustration, EVERY EVENING (except Saturday), at 8 o'clock. A Morning Performance every SATURDAY, at 2 o'clock.—Stalls, 3s., 2s., 1s., may be secured at the Gallery, and at Cramer, Beale, and Co.'s, 201, Regent-street.

## Theatrical Announcements.

## THEATRE ROYAL, ADELPHI.—

Proprietor and Manager, Mr. B. WEBSTER. Success upon success.—The greatest hit on record is the attraction of Mr. and Mrs. Barney Williams, the justly celebrated American comedians, the Real Irish Boy and Original Genuine Yankee Gal, who will appear every evening during their very limited engagement.—The popular drama of Ireland As It Is; with the successful piece de caractere In and Out of Place; and the roaring comic drama of Barney the Baron—every night.—The popular comedian, Mr. Wright, in the screaming farce of A Night at Notting-hill.—THIS EVENING, the celebrated drama of IRELAND AS IT IS; or, The Middleman—Ragged Pat, Mr. Barney Williams, who will sing "Billy O'Rourke," and dance with Mrs. Barney Williams their popular Irish jig Judy O'Trot, Mrs. Barney Williams (their original characters). After which, the screaming Adelphi farce of A NIGHT AT NOTTING HILL: by Messrs. Wright, P. Bedford, F. Hall, Mrs. Chatterley, and Miss Mary Keeley. A new piece de caractere, called IN AND OUT OF PLACE, in which Mrs. Barney Williams will personate five characters, dance La Polka, and sing the song of "My Mary Anne." To conclude with the new Irish farce of BARNEY THE BARON. Barney O'Toole, Mr. Barney Williams, with the song of "Shilelah Gra Mackree."

## LYCEUM THEATRE ROYAL.—

Lessee . . . Mr. Charles Dillon. THIS EVENING, for the 10th time, in consequence of the overflow on each night of its representation, the tragedy of OTHELLO will be repeated. Othello, Mr. C. Dillon. To conclude with the gorgeous burlesque of CONRAD AND MEDORA, terminating with the celebrated Transformation Scene, and supported by Miss Woolgar, Miss M. Wilton, Mrs. B. White, Mr. J. L. Toole, Mr. S. Calhaem, Mr. Barrett, Mr. Holston, &c. The Cagot will be repeated on Monday. Carriages conveying parties to private boxes to set down at the state entrance in Burleigh-street.

15 JU 57

## THEATRE ROYAL, DRURY LANE.—

Lessee, Mr. E. T. SMITH.

Acting-manager . . . Mr. Charles Mathews. Stage-manager . . . Mr. Robert Roxby. Scenic-artist . . . Mr. Wm. Beverley.

Last Week but One of the present season.

Mr. and Mrs. KEELEY will appear every evening, in conjunction with Mr. CHARLES MATHEWS, and the talented dramatic company.

## ELEVENTH WEEK OF THE GREAT PANTOMIME.

On Monday, March 9th, and during the week, will be performed the popular comedy (compressed into three acts), entitled

## A CURE FOR THE HEARTACHE.

Thus powerfully cast—Mr. Chas. Mathews, Mr. and Mrs. Keeley, Messrs. Tilbury, Vincent, Templeton, Carter, Walton; Mrs. Frank Mathews, Miss Cleveland, and Miss M. Oliver.

To conclude with the highly-successful grand comic Pantomime, entitled

SEE SAW, MARGERY DAW; or Harlequin Holiday, and the Island of Up and Downs.

The Scenery, entirely new, painted by and under the direction of Mr. William Beverley. The Comic scenes constructed by Harry Boleno. The peculiar grotesque opening invented and written by E. L. Blanchard.

The Best Pantomime Company in England.

Two Harlequins. Herr Deulin and Signor Veroni. Two Sprites . . . The Brothers Elliott. Two Pantaloons. Mr. Barnes and Mr. G. Tanner. Two Clowns . . . Messrs. Harry Boleno & Flexmore. The Gent . . . Mr. Halford. Two Columbines. Madame Boleno and Miss Honey.

GRAND BALLET. Miss Rosina Wright, Mdles. Jenny and Emilie Osmon, and upwards of 130 Coryphées.

## REDUCED PRICES AS USUAL.

## THEATRE ROYAL, HAYMARKET.—

Under the Management of Mr. Buckstone.

THIS EVENING (Saturday), the new comedy of DOUBLE FACED PEOPLE: Buckstone, Chippendale, Compton, W. Farren, Rogers, Miss Reynolds, Mrs. Poynter, Mrs. E. Fitzwilliam, After which, A WICKED WIFE: Mr. Howe and Miss Reynolds. With (by desire) GRIMSHAW, BAGSHAW, AND BRADSHAW: Mr. Buckstone in his original character of Grimshaw, and Miss Talbot. To conclude with THE IRRESISTIBLES.

## ROYAL PRINCESS'S THEATRE.—

Under the Management of Mr. CHAS. KEAN.

Last Nights of A MIDSUMMER NIGHT'S DREAM, in consequence of the production of RICHARD II. on Thursday, the 12th instant.

## THEATRE ROYAL, ST. JAMES'S.—

An AMATEUR PERFORMANCE will be given, under distinguished patronage, on Wednesday, the 18th of March, by the members of the National Dramatic Club, on behalf of the sufferers of the fatal Colliery Explosion. Full particulars will be duly announced.

## ROYAL MARBLEBONE THEATRE.—

—Great hit of Sir William Don, Bart., as Baillie Nicol Jarvie.—ROB ROY every evening. Diana Vernon, Miss Emily Sanders; Rob Roy McGregor Campbell, Mr. E. F. Edgar. Roars of laughter at the immensely successful burletta of THE TOODLES. Mr. Timothy Toodle, Sir William Don.

## GREAT NATIONAL STANDARD

THEATRE, Shoreditch.—The celebrated Mr. Barnum will appear with the original Tom Thumb This Evening, and on Tuesday and Friday next. Engagement of the Spanish Minstrels, who will appear This Evening.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, March 7, 1857.